A magna cum laude graduate of Notre Dame University, Joe received an M.B.A. and Ph.D. from the University of Chicago. He and his wife, Susan—who is also a dedicated community volunteer—have four children.

All of us in Cincinnati congratulate Joe on receiving this prestigious award.

TRIBUTE TO KELLEY GREEN

HON. MARK UDALL

OF COLORADO

IN THE HOUSE OF REPRESENTATIVES

Tuesday, September 16, 2003

Mr. UDALL of Colorado. Mr. Speaker, I rise today to pay tribute to Frances M. ''Kelley'' Green, a citizen of Colorado, who dedicated her life to preserving and protecting Colorado's and the nation's environment and human rights. As a dedicated attorney, philanthropist and teacher, Kelley committed her life to social causes that improved the conditions of others and the greater community.

A native of Georgia, Kelley graduated from Wellesley College and received her law degree from George Washington University Law School. Following law school, she clerked for U.S. District Judge Frank M. Johnson, a key jurist in civil rights cases in the '50s and '60s. As a child of the '60s, Kelley's passions became the focal point for her life of public service, and her vision propelled forward two environmental organizations that will shape the lives of Colorado's citizens for decades to come.

Following law school and her judicial clerkship, Green practiced law at Wilmer, Cutler and Pickering in Washington, D.C. In 1976, she was tapped to serve as a member of President Carter's transition team and was appointed deputy assistant attorney general for the Carter Administration from 1977–1979.

Colorado was lucky to gain Kelley as a permanent resident in 1982, when she moved to Boulder to work for the National Wildlife Foundation at the University of Colorado. In 1989, while running her own private practice, Green founded the Land and Water Fund of the Rockies, an environmental law and advocacy organization, dedicated to developing solutions tailored to the unique environment of the interior American West. The group strives to consider the economic, environmental, and cultural implications of all its actions and now has more than 20 employees.

In 1999, Kelley's passion for the long term sustainability of the Rocky Mountain West inspired her to create Earth Walk, an environmental science-learning program. Geared to low-income inner city children, Earth Walk's goal is to increase 9 to 12 year olds awareness of the world around them and inspire them to become environmentalists. With after school programs in Northeast Denver and a summer camp in Utah, Earth Walk is achieving its mission.

Her personal philanthropy was demonstrated through the Green Fund, a private foundation supporting environmental projects, programs serving women and children and efforts to educate women in Afghanistan. She was also a distinguished board member of the Southern Poverty Law Center in Alabama.

Colorado and the Rocky Mountain West will miss Frances Kelley Green, an outstanding woman who inspired us all to be advocates for environmental justice, to be passionate about our lives and the world we live in, and to act with wisdom and compassion about the future of our fragile environment.

For the information of our colleagues, here is a copy of a news article on Kelly's passing:

[From the Denver Post, Sept. 9, 2003]

BOULDER LAWYER A TRUE FRIEND OF THE ENVIRONMENT

(By Claire Martin)

She was baptized Frances M. Green but was destined to be Kelley Green, an environmental lawyer and advocate and a philanthropist who made sure that her passion for the environment endured beyond her lifetime.

Kelley Green, 57, died of uterine cancer Aug. 25 in Boulder.

Green was 44 and a lawyer with a private practice in Boulder when, in 1989, she founded the Boulder-based Land and Water Fund, now known as Western Resource Advocates.

''As a lawyer, she handled these environmental cases, and there was a real absence then of competent environmental lawyers who were available to grassroots environmental organizations—not only in Colorado but throughout the interior West,'' said Bruce Driver, Western Resource Advocates' executive director.

Over the next 10 years, the organization became both a resource for budget-challenged environmental groups and an influential advocate of campaigns to protect natural environments in Colorado, New Mexico, Arizona, Utah, Nevada and Idaho.

''She was tenacious, very smart, and street-smart,'' Driver said. ''She was the kind of person who could sidle into a room and not say much for a while. But you could tell she'd been listening, because she'd come out and say something that kind of wrapped everything up in five sentences. She was very, very intelligent.''

Green graduated from Wellesley College and earned her law degree in 1972 from George Washington University Law School, where she was notes editor of the law review.

After graduating, she worked as a clerk for U.S. District Judge Frank M. Johnson, who made key decisions in civil-rights cases of the 1950s and '60s. She became a passionate advocate of civil rights and served on the board of the Southern Poverty Law Center in Montgomery, Ala.

She also was a member of the 1976 transition team for President Carter and served as a deputy associate attorney general in 1977–79.

She never married. She threw her energy into the work she saw as vocation and avocation. If she joined an organization as a volunteer, not much time passed before she was helping run things.

Green first came to the Satyana Institute, a nonprofit training and service organization in Boulder then known as Shavano, to volunteer twice a week to file, handle the accounting and other clerking tasks. She went on to become the first chairwoman of the organization's board of directors.

Green invested her own money, along with her time, in the causes she adopted. In 1997 she founded Denver-based Earth Walk, an environmental education program offered to urban fourth-, fifth- and sixth-grade students in classrooms and wilderness camps. After she died, friends and associates learned that she had also created The Green Fund, a private philanthropic foundation that she used to anonymously donate to environmental projects, women and children's organizations, and to the education of women in Afghanistan.

TRIBUTE TO BO DIDDLEY

HON. JOHN CONYERS, JR.

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

Tuesday, September 16, 2003

Mr. CONYERS. Mr. Speaker, in tribute to Bo Diddley, one of the true pioneers of rock and roll, who has influenced generations, I would like to submit the following excerpt from the article entitled ''Pioneer of a Beat Is Still Riffing for His Due'' written by Bernard Weinraub for the New York Times on February 16, 2003:

[From the New York Times, Feb. 16, 2003]

PIONEER OF A BEAT IS STILL RIFFING FOR HIS DUE

(By Bernard Weinraub)

Every morning at 4 a.m., Bo Diddley walks into a ramshackle studio on his 76-acre property outside Gainesville to write music. Several electric guitars are scattered on the floor. The studio, a double-wide trailer, is crammed with recording equipment, a synthesizer and electronic gadgets of obscure types. Piled in every corner are boxes of tapes of Bo Diddley songs never released.

Mr. Diddley, 74, sat forward on a hard chair and lifted a blond-finished guitar, made for him by a music store in Gainesville. His enormous fingers, wrinkled and strong, grazed the strings. Hooked into an electronic gadget, the strums became the sounds of a small orchestra: strings, chimes, a brassy horn, an organ and a gospel piano, providing a thumping echo of Bo Diddley songs.

''I'm still jumping, doing all right,'' he said, grinning. ''I'm just trying to figure out how to stay in the game. America will drop you like a hot potato, I don't care how big you are. You're big one day and the next day, right away, you're a has-been. Just trying to figure it all out. Maybe I just began.''

Bo Diddley is a musical pioneer who has influenced generations of rockers, and with electrifying stars like Chuck Berry and Little Richard, he reshaped popular music half a century ago. But despite helping build rock's rhythmic foundations, he has never enjoyed quite the success and recognition of his two contemporaries. Last May all three received the first Broadcast Music Inc. (BMI) Icon Awards as founders of rock 'n' roll. But as a patriarch, Mr. Diddley rivals and in some ways surpasses his two contemporaries.

Performers as diverse as Elvis Presley, Buddy Holly, Jimi Hendrix, Mick Jagger and Bruce Springsteen have been inspired by the syncopated Bo Diddley beat—bomp ba-bomp bomp, bomp bomp—which has been traced to myriad sources, including the drumbeats of the Yoruba and Kongo cultures. At the Beatles' first American news conference in 1964, a reporter asked John Lennon, ''What are you most looking forward to seeing here in America, John?'' He replied, ''Bo Diddley.''

Mr. Diddley's uses of the electric guitar, creating special effects like reverb, tremolo and distortion, influenced funk bands in the 1960's and heavy metal groups in the 1970's. His strutting and powerful presence onstage, his sly, wisecracking songs (''Hey, Bo Diddley''), his cocky attitude, jive dialogue, lyrics of sexual prowess (''I'm a Man'') and ritualized bragging predate rap, which sometimes disgusts him with its language.

''I opened the door for a lot of people, and they just ran through and left me holding the knob,'' he said with pride and anger.

Mr. Diddley is still struggling, still creating, still reinventing his career, even though he released few albums in the 1980's and 1990's. ''Every weekend I'm booked somewhere, someplace,'' he said. ''You got to

change, you got to roll with the punches and come up with something new.''

Mr. Diddley is hardly shy about proclaiming his importance. ''Have I been recognized? No, no, no. Not like I should have been,'' he said. ''Have I been ripped off? Have I seen royalty checks? You bet I've been ripped off.''

Mr. Diddley's sense of grievance is justified. Like many other musicians of the 1950's, 60's and earlier, white and black, he was exploited by record companies who took care of car payments and home bills but never provided an accounting of record sales. Beyond this, his stature and impact as a composer, arranger, performer, singer and even humorist have been overlooked.

Praise From His Peers

''Still the most underrated rock 'n' roller of the century,'' Phil Everly of the Everly Brothers once said.

Robert Santelli, chief executive of the Seattle-based Experience Music Project, the interactive music museum, concurred. ''Bo is the most misunderstood and the least appreciated pioneer of rock 'n' roll,'' he said. ''That beat—that signature Bo Diddley beat—is essential to the rhythm of rock 'n' roll.''

Mr. Santelli, a former official at the Rock 'n' Roll Hall of Fame in Cleveland, can find it in every tributary of rock. ''You hear it from Springsteen on down—you hear it in the Rolling Stones, the Who, the Yardbirds and those first-generation British bands,'' he said. ''They were trying to find a balance between black blues and rhythm-and-blues and rock 'n' roll, and Bo Diddley was the living embodiment of that balance.''

Joe Levy, the music editor of Rolling Stone, says he is undervalued in another way. ''He's still out there, still making music,'' he said. ''Here's this guy who made great records and could still make great records if he was given the chance.''

Why Mr. Diddley has never quite succeeded on the level of Mr. Berry or Little Richard is in large measure a consequence of the racial thicket that black Rock 'n' roll performers traversed in the 50's and 60's to gain acceptance by a broad white audience.

Mr. Diddley still speaks of what he calls the most humiliating moment of his life. In 1959, the singer recalled, he and some of his band members, who were black, began swimming in a pool on a scorching day at the Showboat Casino in Las Vegas. As soon as the band members jumped into the pool, the white families in it climbed out. A pool attendant put up a sign that said ''contaminated water,'' he recalled.

Mr. Berry achieved enduring success partly because adolescent white audiences found his buoyant, somewhat naughty enthusiasm as appealing as black teenagers did. Similarly, Little Richard, in contrast to Mr. Diddley, went out of his way to appeal to white audiences. But even though his original lyrics to ''Tutti-Frutti'' were bluntly sexual, his silver-lame suits, pancake makeup, thick eyeshadow and high, slick processed pompadour gave him a high-camp sexual ambiguity that rendered him unthreatening to white teenagers and parents.

Bo Diddley never quite conquered the racial divide. As George R. White, author of ''Bo Diddley: Living Legend'' wrote: ''Diddley remained firmly rooted in the ghetto. Both his music and his image were too loud, too raunchy, too black ever to cross over.'' His records were frequently played on jukeboxes and at dances but far less on the radio. Television appearances were rare. There were no movie offers.

Mr. Diddley was often uncompromising. In his dressing room before a 1955 appearance on ''The Ed Sullivan Show,'' on which he was set to sing ''Bo Diddley,'' Mr. Diddley said that the show's producers asked him to sing Tennessee Ernie Ford's ''Sixteen Tons,'' then a huge hit. Mr. Diddley claimed not to know it, so cue cards were quickly written. Mr. Diddley said he thought he was now to perform two songs, not one, and he began with ''Bo Diddley.'' Later he drawled, ''Man, maybe that was 'Sixteen Tons' on those cards, but all I saw was 'Bo Diddley.''' Sullivan was enraged, Mr. Diddley recalled.

''He says to me, 'You're the first black boy'—that's a quote—'that ever double-crossed me,''' Mr. Diddley recalled. ''I was ready to fight. I was a dude from the streets of Chicago, and him calling me a black boy was as bad as him saying 'nigger.' They pulled me away from him because I was ready to fall on the dude.'' He said Mr. Sullivan told him that he would never work in television again. ''I was scared,'' Mr. Diddley acknowledged.

The final insult, he said, was that he was told to return his $750 fee for the show.

In fact, Mr. Diddley's next television appearance was seven years later on ''The Clay Cole Show'' on WPIX–TV in New York. He didn't appear again on a network show for a decade, until he performed on ''Shindig'' on ABC in 1965.

Mr. Diddley was named Otha Ellas Bates at birth on Dec. 30, 1928, in McComb in southwestern Mississippi, a violent civil rights battleground in the 1950's and 60's. His mother, Ethel Wilson, was 15 or 16; he never knew his father, Eugene Bates. His family were sharecroppers; he was raised by his mother's first cousin, Gussie McDaniel. ''In fact, Momma Gussie raised my Momma,'' he said.

The death of Mrs. McDaniel's husband, Robert, in 1934 and the harshness of the Depression-era rural South led the family to Chicago, where they had relatives.

In Chicago, destination for so many other Southern blacks, the family changed the boy's name to Ellas Bates McDaniel. Mr. Diddley said he thought Chicago schools wouldn't accept him unless Mrs. McDaniel was seen as his legal guardian.

Ellas soon showed an an aptitude for music. At 8 he saw a boy playing violin and asked Mrs. McDaniel to buy one. The family was on relief. So their church, the Ebenezer Missionary Baptist Church on the South Side, began a collection, bought him a violin and paid for lessons—50 cents each—by a classical teacher, O. W. Frederick. Bo played classical music until he was 15, when he broke a finger. (He can no longer play the violin because his fingers are too thick, the result in part of a short teenage career as an amateur boxer.)

But more important, the music of the South Side was the blues, thanks to Muddy Waters and many others who had also moved to Chicago from Mississippi.

His First Guitar

Mr. Diddley began playing the drums but yearned to play guitar and sing like his idol, the Mississippi-born John Lee Hooker. Mr. Diddley's stepsister, Lucille, gave him a guitar for Christmas in 1940, when he was about to turn 12.

Bo taught himself to play, experimenting and duplicating the sound of his bow on the violin by rapidly flicking his pick across the guitar strings. (He also played trombone and the drums in the church band.)

He did not treat the guitar gently. ''I couldn't play like everyone else,'' he said. ''Guitarists have skinny fingers. I didn't. Look at these. I got meat hooks. Size 12 glove.'' He came to approach the guitar as if it were a drum set, thrusting the music forward. ''I play drum licks on the guitar,'' he said. The result was an unusual sound—later played on his hand-built, exotically shaped guitars—that evolved into a distinctive backbeat, described by music historians as the meter of ''shave-and-a-haircut, two bits.'' In the background he added maracas, which he built from toilet-tank floats, giving the music a Latin texture, and he gave more rhythm to the drum beat. The lyrics were often delivered staccato, adding to the pounding rhythm.

The Bo Diddley beat can be traced to West Africa via Cuba. It is also firmly rooted in African-American culture. In rural Mississippi and elsewhere in the South, slaves were denied access to traditional drums because slaveholders feared they could be used for communication. So they patted out rhythm on their bodies. This became ''Hambone,'' an African-American musical tradition of stomping and slapping once used by shoeshine men and still affecting tap dance, cheerleading and a host of other disparate pursuits. At the same time, the guitar beat in the rural fields of the South was a common rhythm played by children on homemade single-string instruments rooted in Africa called diddley bows.

And that, of course, was how Bo Diddley got his name.

XEMA JACOBSON—2003 JOHNS LABOR LEADER OF THE YEAR

HON. BOB FILNER

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

Tuesday, September 16, 2003

Mr. FILNER. Mr. Speaker, I rise to salute Xema Jacobson on receiving the 2003 Johns ''Labor Leader of the Year'' Award in recognition of her outstanding contributions to the working men and women of our community.

Xema is a native San Diegan, a graduate of Patrick Henry High School and San Diego State University, where she earned a Bachelor's Degree in Political Science. After graduating from college, she went to work for Congressman Jim Bates, where she served as a Casework Supervisor and Field Representative in his Chula Vista District office.

In 1990, Xema became actively involved in the Labor Movement when the San Diego County Building and Construction Trades Council hired her as its Director of the Public Works Task Force. In this role, she worked with the affiliated building and construction trade unions monitoring public works projects in San Diego County for compliance with relevant labor laws. In addition, she was responsible for filing complaints for violations, contracting Awarding Agencies regarding the public contracting process and representing the Council on issues involving public works within the County.

In 1993, the International Brotherhood of Electrical Workers Local 569, Laborers Local 89 and Sheet Metal Workers Local 206 hired Xema to monitor public works projects on their behalf. She has spent seven years monitoring public works projects throughout San Diego and Imperial Counties and working with the San Diego-Imperial Counties Labor Council in creating the Labor to Neighbor political education program.

From 2000–2003, Xema served as Business Manager of the San Diego County Building Trades Council, serving as the only female Business Manager in the nation. Representing 24 affiliated building and construction trade unions throughout the county, she administered the building trade agreements at San